

DOCUMENT RESUME

ED 199 940

EC 132 415

AUTHOR Ellis, Donna Logue; And Others
 TITLE Three-Dimensional LIFT Model: A Gifted-Talented High School Program.
 INSTITUTION Natchitoches Parish School Board, La.
 PUB DATE 80
 NOTE 44p.
 EDRS PRICE MF01/PC02 Plus Postage.
 DESCRIPTORS Career Awareness; *Career Choice; *Career Education; *Career Exploration; Curriculum; *Gifted; High Schools; *Models; *Talent

ABSTRACT

A model for a high school program for gifted/talented students is presented. Career exploration is emphasized in grade 9 while career choices are narrowed from four in grade 10 to two in grade 12 with an apprenticeship in one career choice. Curriculum concentrates on communication and media in grade 9, the physical universe in grade 10, humanities in grade 11, and touchstones (philosophy, psychology, and the fine arts) in grade 12. Goals and objectives of the model are listed along with a brief description of evaluation. The bulk of the document is composed of appendixes, including sample lesson plans. (CL)

 * Reproductions supplied by EDRS are the best that can be made *
 * from the original document. *

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

Title: Three-Dimensional LIFT Model: A Gifted-talented High School Program

Authors: Donna Logue Ellis, Vicki Warner, and Sue Dubois

A B S T R A C T

Included is an experimental model for a gifted-talented program now in its second year at Natchitoches Central High School, Natchitoches, Louisiana. The model contains rationale, goals and objectives, evaluation suggestions, and a bibliography. A detailed explanation of the Content-Process-Product model, with suggested resources, is given in Appendix A. In Appendix B are sample lesson plans. The conceived plan is illustrated graphically.

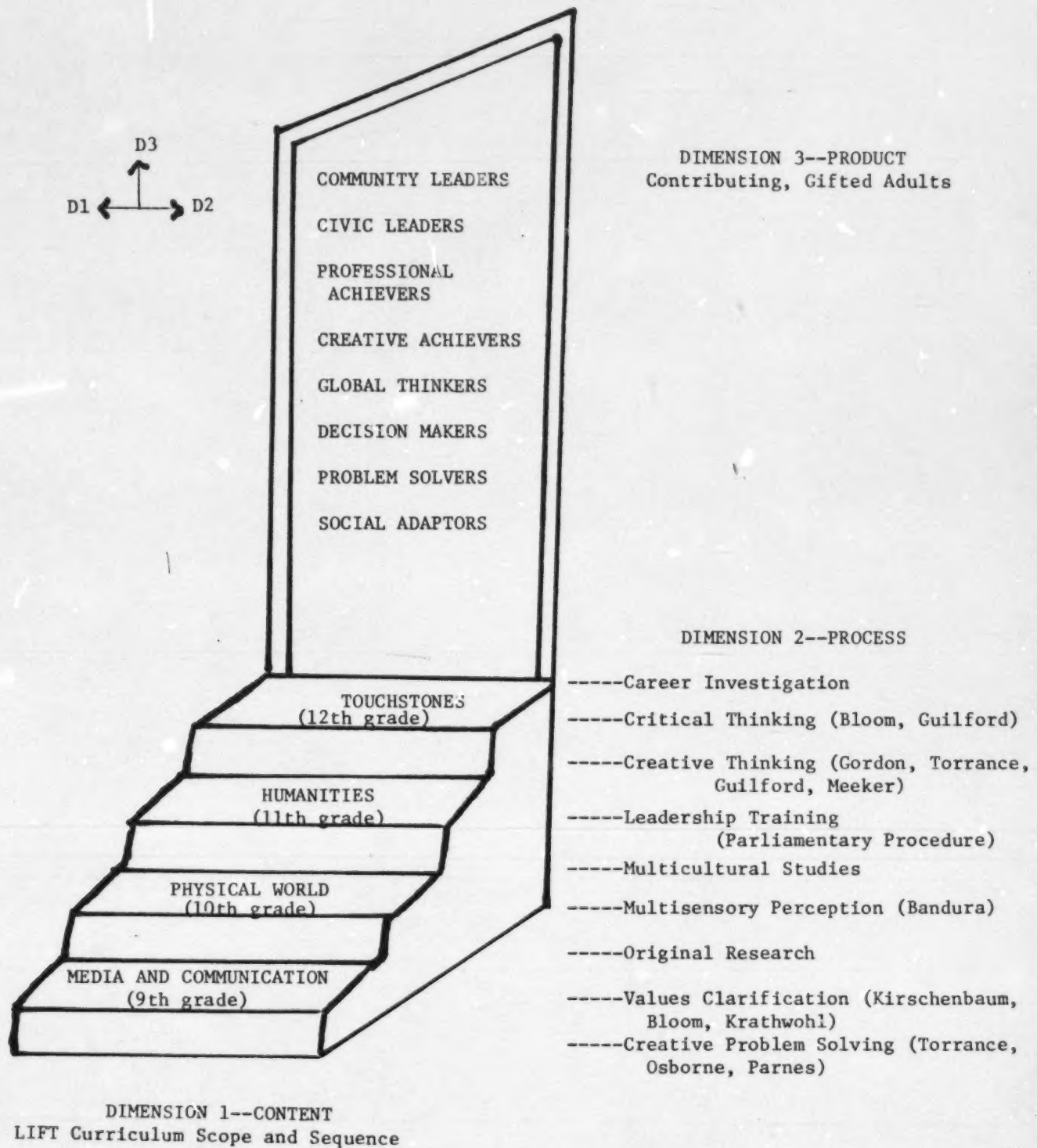
"PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED BY

Donna Logue
Ellis

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)."

Paper prepared as part of a comprehensive gifted-talented plan for the Natchitoches Parish School Board, Natchitoches, Louisiana, 1980.

THREE-DIMENSIONAL LIFT MODEL



*See Appendix for detailed discussion of DIMENSION 2--PROCESS and sample lesson plans.

TABLE OF CONTENTS

	Page
RATIONALE.	1
OVERVIEW	1
General Statement.	2
Definition of Terms.	2
GOALS AND OBJECTIVES	4
EVALUATION	5
APPENDICES	8
A. DIMENSION 2 in DETAIL FOR THE THREE DIMENSIONAL LIFT MODEL.	9
Career Investigation.	9
Critical Thinking	13
Creative Thinking	14
Leadership Training	15
Multicultural Studies	17
Multi-sensory Perception.	18
Research	19
Values Clarification.	20
Creative Problem Solving.	22
B. SAMPLE LESSON PLANS FOR LIFT.	26

LIFT--A DEVELOPMENTAL MODEL
(Leading Individuals for Tomorrow)

Good students travel the well-worn ruts and show us where we've been; gifted students pave all new byways and lead us where we ought to be. The needs of the gifted led to the development of the LIFT model, presented herein solely as a guide and a record of an experimental model for the high school curriculum.

RATIONALE

Alvin Toffler's Future Shock was the catalyst for LIFT. LIFT promotes the adoption of skills and attitudes that will enable students to adapt to the rapidly changing demands of our society to be prepared to solve problems that do not yet exist.

Students utilize their unique talents to improve communication and research skills and to engage in critical and creative thinking in problem solving. Leaders in the community act as mentors for career and civic leadership in the future. Other students act as models for present leadership. Personal and global issues stimulate investigation and research.

OVERVIEW

Neither time nor space permits a full discussion of the scope of LIFT. An attempt has been made to elaborate on the plan in the Appendix. Also in the Appendix are sample lesson plans.

In the ninth grade, students have the option of exploring a variety of career choices. Tenth grade emphasizes four career choices. Eleventh grade emphasizes three career choices, and twelfth grade emphasizes two career choices, with the student serving an apprenticeship position in one career choice as the ideal objective. Curriculum concentrates on communication and media in the ninth grade, the physical universe in the tenth grade, the humanities in the eleventh grade, and touchstones in the twelfth grade.

Definition of Terms

Career choices in LIFT refer to careers wherein leadership, professionalism, and civic and community involvement are implied. Students will be encouraged to limit their career choices for research purposes to successively fewer numbers each year.

Career areas in LIFT include professions or careers in broad fields, such as in medicine; business, education; communication; arts; legal; city, state, and federal government; physical sciences; and social sciences.

Communication and media in LIFT include all language arts skills and pursuits plus skills and materials inherent in the electronic retrieval, storage, and dissemination of information--with emphasis on marketable skills required in careers in this area.

Physical universe in LIFT includes animal, vegetable, and mineral phenomena, in their microscopic, global, and cosmic states--past, present, or future time--with emphasis on marketable skills required in careers in this area.

Humanities as a discipline refers in LIFT to the study of man in a socio-cultural context, in his government of civic affairs, as seen in the performing arts, literature, education, and sociology--with emphasis on marketable skills in careers in these areas.

Touchstones in LIFT refers to the twelfth-grade curriculum interest, which focuses upon philosophy, psychology, and the fine arts in order to help students develop criteria or standards for determining the quality or genuineness of things. The student is encouraged to develop a framework for his own life--his ethics, his ideals, and other touchstones in philosophy--by studying such philosophers as Thoreau, Dewey, Plato, Emerson, James, and many others and by comparing his philosophy to theirs.

Psychology is presented in a theoretical framework and in a social context. The intent is to put students on the same level of awareness and knowledge as more sophisticated college freshmen with whom they will interact after they graduate from high school and go into college. They should be on talking terms with such concepts as Glasser's reality therapy, Albert Ellis's rational emotive therapy, EST, transactional analysis, biorhythms, behavioral modification, yoga, and mob psychology.

Fine arts are studied as they reveal man's inner self--his relationship to himself, to his fellow man, and to his God. These fine arts include crafts as well as sculptures and oils. Emphasis is given to marketable skills and attitudes in the areas of occupational therapy (through crafts and art), clinical psychology, social psychology, educational psychology, industrial psychology, animal psychology, -and a career as a college professor of philosophy, psychology, or the fine arts.

GOALS AND OBJECTIVES

Goals

The goals of LIFT are

1. To provide opportunities for high school students to apply their critical thinking skills and talents to the exploration of career opportunities and global issues.
2. To implement a flexible, differentiated curriculum, designed to meet the immediate and long-range needs of gifted high school students pertaining to the attitudes, skills, and knowledge inherent in leadership roles.
3. To create opportunities throughout the school and community that give students an awareness of civic responsibilities, a sensitivity to social issues, and a concern for human values.
4. To afford opportunities for students to apply problem-solving techniques to personal problems as well as to community problems.
5. To reinforce outstanding student achievement through public recognition.

Objectives

Students in LIFT will

1. Utilize inquiry skills in chosen career areas and develop personal criteria for choosing a suitable career.
2. Develop skills in documenting, retrieving, and managing information.
3. Use a variety of techniques for managing their time wisely.
4. Investigate as many career areas as possible.
5. Apply decision-making skills in narrowing the study of their career choices.
6. Incorporate touchstones, the humanities, the physical earth, and media and communication into the broad study of careers.
7. Apply creative and critical thinking skills to the exploration of social issues and human values.

EVALUATION

In order to determine the dynamics of the LIFT program, continuous evaluation at all levels is essential. Not only is evaluation the highest level of thinking, according to Bloom's Taxonomy, it is also a necessary step in determining short-term and long-term effects of LIFT.

Experimental evaluative instruments are used to survey LIFT and non-LIFT teachers, administrators, parents, LIFT and non-LIFT students, and other interested individuals. These surveys have as their purpose to collect data on the effects and functioning of LIFT. The data collected are used to modify the program or to provide alternatives to objectives which are obsolete or ineffective. The surveys are designed to reveal unanticipated effects and to help determine if the effects were really the result of LIFT and not something that would have happened anyway.

Evaluation by students of all planned activities is encouraged, as students do not often have opportunities to evaluate in the regular classroom. Criteria development is a skill necessary to evaluation, and students use this skill in many activities such as creative problem-solving and decision-making. Guest speakers, mentors, field trips, media and materials, and school activities are evaluated by students verbally or in written form.

Pre- and post-tests are used to determine changes or growth of students in the affective, cognitive and/or psychomotor domains. Instruments such as Mary Meeker's SOI and Allport Vernon's Study of Values are used, as well as teacher-made checklists, semantic differentials, interest inventories, and self-evaluation forms. The students are encouraged to compose their own evaluative instruments for use in individual or group projects.

The end result of all data collection is an information base which provides the evaluators with the primary measures needed to rate the over-all quality of the program.

Selected Bibliography

- Bellanca, James A., Values and the Search for Self. Washington, D. C. Education Association, 1975.
- Castillo, Gloria, Left-Handed Teaching. New York: Preger Publishers, 1974
- Flesch, Rudolf, The Art of Clear Thinking. New York: Harper and Brothers, 1951.
- Frost, Dean, Celebration of Creativity Catalogue. Lincoln, Nebraska: Nebraska State Department of Education, 1977.
- The Gifted Child Quarterly. Westlake Village, California: The National Association for Gifted Children.
- Guilford, J. P., The Nature of Human Intelligence. New York: McGraw-Hill, 1967.
- Harnadek, Anita, Critical Thinking, Book 1. Troy, Michigan: Midwest Publications, 1976.
- Harnadek, Anita, Teachers Guide for Critical Thinking, Book 1. Troy, Michigan: Midwest Publications, 1976.
- Hilgard, Ernest R., and Bower, Gordon H. Theories of Learning. Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1965.
- LIFE SKILLS Multimedia Programs. Chicago: Society for Visual Education, Inc., 1979
- Lorayne, Harry, and Lucas, Jerry, The Memory Book. New York: Ballantine Books, 1974.
- Lyon, Harold C., Learning to Feel--Feeling to Learn. Columbus, Ohio: Merrill Publishing Co., 1971.
- Mussen, Paul Henry, et. al., Child Development and Personality. New York: Harper and Row, 1963.
- Need A Lift? 29th Edition, Rev. American Legion Education Program, Indianapolis, Indiana, 1979
- A New Generation of Leadership. U.S. Office of Education, H/S-LTI-G/T Brief Number 4.
- Noller, Ruth B. Sydney J. Parnes, and Angelo Biondi, Creative Actionbook. New York: Scribner's, 1976.
- Osborne, Alex F., Applied Imagination. New York: Scribner's, 1963
- Papers from Federal Executive Institute, Charlottesville, Virginia (Executive Leadership)

- Parnes, Sidney J., et. al., Guide to Creative Action. New York: Scribner's, 1977.
- Ruby, Lionel and Yarber, Robert E., The Art of Making Sense. New York: J. B. Lippincott Company, 1974.
- Samson, Richard W., Thinking Skills. Stamford, Connecticut: Innovative Sciences, 1975.
- Simon, Sidney, Howe, Leland W., and Kirschenbaum, Howard, Values Clarification. New York: Hart Publishing Co., 1972.
- Tanner, Daniel, Secondary Education. New York: Macmillan, 1972.
- Taylor, Calvin, Teaching for Talents and Gifts. Salt Lake City, Utah: University of Utah, 1978.
- Toffler, Alvin, Future Shock. New York: Random House, 1970.
- Torrance, E. Paul, The Search for Satori and Creativity. Buffalo, Creative Education Foundation, 1979.
- Vegga, Theresa and Bagley, Michael T., The Investigation of Real Problems. Woodcliff Lake, New Jersey: Educational Institutes and Consulting Association, 1979.
- Williams, Frank E., Classroom Ideas for Encouraging Thinking and Feeling, wnd. ed., Buffalo, New York: D.O.K. Publishers, Inc., 1970.

APPENDICES

Appendix A

DIMENSION 2 IN DETAIL FOR THE THREE-DIMENSIONAL LIFT MODEL

Dimension 1--Content

In the curriculum scope and sequence, the content indicated for each grade is the academic focus. Naturally there is some overlapping, but the ninth grade students, for example, relate their chosen career areas to the career opportunities in media and communications.

Dimension 2--Process

These processes were selected because, while skills in them do not automatically guarantee the attainment of the LIFT product sought, no LIFT graduate can meet the LIFT goals unless she/he has some skill in all these areas. These processes cut across every content area and are present throughout the learning experiences. They are presented as guides and are not intended to be arbitrary.

1. Career Investigation in LIFT is based upon the Social Learning theory of Bandura (1962, 1965, 1969, 1971): much of what one learns is vicarious and often learned through observing another person perform--thus the "mentor" component of the Career Investigation process. The one-to-one interaction provided by mentors contributes significantly to the development of the gifted/talented student (see USOC Contract # 30-79-0767).

Career emphasis at each grade level corresponds as closely as possible to Dimension 1--Content. For example, emphasis in the ninth grade is on media (storage, retrieval, and dissemination of information) and communications. Students ask clarifying questions of career mentors. They list and give weight to their individual criteria for selecting

their professions. After each mentor's presentation, students score the professions, giving a criterion weight to each, and they plot the scores on their "professions" chart. They rate these professions according to their needs, skills, and desires. These charts are filed permanently. At the end of the year, after they have criterion--referenced several professions on their "professions" chart, they select four career choices to pursue in depth when they become sophomores.

Investigation of careers in communications and media at the freshman level includes visits to TV stations, radio stations, newspaper offices, media centers, libraries, and computer centers. Students are asked to present reports on media and communications, using a different medium themselves for each presentation. Students are taken to the center to learn to use media. A values inventory is done to determine which career areas students are most suited to by personality. Students are retested during their final year to determine any changes.

During the sophomore year, students explore the "physical world." They study inventors and inventions, for example. On their field trips, students are encouraged to ask questions, to discuss the benefits of the trips, and to evaluate the trips individually. Red River Authority; Corps of Engineers Spillways; nuclear plants (St. Francisville); cotton gins; cotton seed plants, chicken hatcheries; Houston Space Center,; Barksdale Air Base; hospitals, mortuaries; sewage plants, utility companies; marine biology labs--these are a few field trips suggested that are related to the "physical world."

The sophomore researches four career areas that he chose as a freshman. She/he writes to given sources for material and collaborates with other students in inviting mentors to speak. Invitations to speak

and thank-you letters are done by the students. Before each speaker, students brief one another on the background of the career, store information on the career in a card file, explore college catalogs for specific courses required for degrees in career areas of invited mentors, write one question apiece to ask mentors. Afterwards, students evaluate mentor's information and relate it to their personal criterion-referenced charts prepared in the ninth grade. Students are advised to change their criteria as they gain knowledge about themselves and their world. They then select three career areas to study as juniors. If there is no change, they study careers in depth the following year.

Juniors reach out into the community and are encouraged to participate in community projects, such as Louisiana Outdoor Drama Association in Natchitoches. They are helped to form student auxiliaries of all civic clubs in the community (something) like a Clearinghouse Club, where there is a student representative in LIFT who attends civic meetings in town and then reports back to LIFT or to LIFT representatives in the Clearinghouse Club.) Representatives might attend APHN Association for the Preservation of Historical Natchitoches), Kiwanis, Rotary, Junior League, Chamber of Commerce, Knights of Columbus, etc.

Juniors visit court houses, sit in on jury trials, rehearsals of plays, police jury and school board meetings. They also study the law as it relates to their concerns. Juniors form a political action committee, membership to be drawn from all levels, and they urge other members of LIFT to become involved in school affairs and to run for offices. Juniors then back the candidates and seek support for the candidates chosen. (The candidates need not be LIFT students.) Juniors also try to

organize public, student debates and to have student forums. Juniors write and stage plays. They also are responsible for the Gifted/Talented students from all levels to gather news for the paper.

Juniors invite career mentors from the Humanities; educators; elected officials; actors; playwrights; social workers, hospital administrators;, nurses; writers; geneologists; anthropologists; labor union representatives--to name a few. At the end of the year they continue their criterion-referenced evaluation of careers and on their charts note the two careers they wish to pursue as seniors. In the event they have not changed their minds, they will continue to study the careers in depth. It is likely that some minds will continue to change, however. If they have stayed on course and have not changed their minds about their professions, the teacher will make every effort to place the students as apprentices during their senior year, for an undetermined period of time on a voluntary basis if necessary.

Seniors continue to investigate their chosen career areas, which have been narrowed to two. Some students may be in ACE (Advanced Career Exploration) wherein part of the school day is served apprenticing a professional; others will be apprenticing after school. At the same time, seniors narrow their college choice to three, study catalogs in their career area, write for catalogs, visit the institutions, and inquire about scholarships.

Because success in a career is as much a matter of attitudes as it is skills, seniors investigate the human condition and relate their needs to the needs of others. They visit the following institutions: detention homes for teenagers, prisons, homes for retarded children, orphanages,

senior citizens homes, red cross. They keep journals of these visits and especially of their reaction to them. They are encouraged to write poetry related to these visits, to find songs descriptive of these institutions. They read the newspaper and share human interest stories, discuss values, speculate on solutions to human problems...especially in the world of work. Each student continues to participate in all other processes outlined in the model, however she/he studies psychology and philosophers in depth in order to understand the human condition and relate it to the world of work.

Some suggested resource materials for the Career Education process are available and suitable for all levels: LIFE SKILLS A/V sets on all subjects: (A Multimedia Program of Sound Film Strips and Skill Extenders; Society for Visual Education, Inc.) Also helpful is the publication by the American Legion Need a Lift.

2. Critical Thinking is a process that cuts across all grade levels. It involves using correct reasoning processes, testing proof for reliability and validity, distinguishing from among ethical, logical, and pathetic proof, recognizing and using deductive and inductive reasoning, and recognizing semantic differences in meanings as well as ambiguities. Critical thinking is questioning, searching for fallacies in one's own proof and in that of others. It is reserving final judgment on almost everything; it is judging by standards or criteria. Critical thinking is required in determining fact from fiction, in making valid connections between referent and symbol. It is using the scientific method for problem solving as a matter of habit. Critical thinking uses all the cognitive processes (Bloom, Guilford, Meeker, Aristotle), but unlike

simple learning, critical thinking anticipates the unexpected and pursues ideas to their lowest common denominator.

Depending on their abilities and interests, students at all levels work with games and exercises that test and strengthen their critical thinking skills. Such exercises are the written exercises in deductive logic found in MINDBENDERS, Critical Thinking, by Anita Harnadek, Puzzles of logic, cryptograms-all encoding and decoding exercises; C.J. Wylie, Jr's book, 101 Puzzles in Thought and Logic (Dover Publishers, New York); George J. Summer's Test Your Logic (Dover Publishers, New York); Boris A. Kordemsky's The Moscow Puzzles (Scribner); James F. Fixx's Solve It (Fawcett); all debate anthologies and anthologies on logic and reasoning; learning games such as backgammon and Wff N Proof.

Critical thinking is more an atmosphere than a method. Discussion must be an integral part of the critical thinking process. That and also debate will help develop critical thinking skills.

3. Creative Thinking is not idle thinking; it is experimental thinking. Arnold Toynbee, British historian, said that "...creativity is a recognition by insight that the current social and cultural heritage needs modifying in order to enable it to 'produce a wheel' in a new situation which hadn't existed and hadn't been foreseen at the time when the current phase of the social heritage had taken shape. Secondly, creativity means an impulse to use the freedom of choice that any human being possesses for rejecting, partially or totally, the established order of the day, for proposing changes in the old order to meet new situations, and for urging contemporary areas to adopt these changes that the innovator is advocating."

Aside from Toynbee's definition of creativity, creative thinking has practical application. That is not to say that it should not result in

productions in the arts. Mary Meeker's SOI model of creativity, which includes creativity with things, math facts, and with words and ideas, certainly has a place in LIFT at all levels with creative products anticipated in literature and fine arts.

Torrance's creative problem solving model also has a legitimate place in LIFT, but is considered herein as a separate creative process. Students do become aware of the Torrance model and check their own efforts for fluency, flexibility, originality, and elaboration.

William J. Gordon's Synectics (creative problem-solving through association) is used in making creative connections. Original comparisons are stressed as well as personal analogies (a clam's being analogous to fear), and compressed conflicts (hilarious gloom). Creative thinking is prized and analyzed throughout the LIFE curriculum.

Catalogues from several states are available with helpful hints for encouraging creativity in the classroom. Nebraska has such a catalogue as well as a teacher's guide book. Also used are Joseph S. Renzulli's New Directions in Creativity, Mark 3 and 4. As a model, the teacher must be creative in present classroom exercises that stimulate creative thinking. Students in LIFT engage in creative thinking in some form in every class.

4. Leadership training as part of the LIFT curriculum is an area for which there are only a few guides. There is no consensus on the components of leadership, nor is there any agreement that leadership can be taught. Not every LIFT student wants to become a leader, but at least students do gain practice in setting up criteria for leadership

ability based on the evidence of it among their peers in the classroom.

Peter F. Drucker has conducted classes for the Federal Executive Institute for Leadership (FEI), which apparently believes that leadership can be at least improved upon (at a steep price to the sponsoring governmental agencies). Drucker lists five qualities of leaders:

They have the ability to get the right things done.

They manage their time.

They are results oriented rather than work oriented.

They do not spread their efforts too thin, but concentrate on areas where superior results can be anticipated.

They make decisions, their judgment being based on dissenting opinions rather than on consensus or facts.

Using Drucker's assessment as a measure and keeping a daily journal of activities and plans as a medium for assessing themselves, students attempt to identify leadership qualities within themselves and among their peers. They observe their classmates throughout each semester and periodically choose a peer leader to analyze for leadership characteristics. They also learn to 1) get things done right--through practice; planning events and critiquing the quality of the events with their peers; planning field trips (for better or worse), planning for guest speakers, and planning for the annual Gifted/Talented Day. Students 2) manage their time by learning to keep their plans and calendars in a journal form. They learn to plan realistically, noting the strengths and weaknesses of their planning based on their results. Students 3) state the results of their efforts; they 4) rate in their journals the results of their efforts in relation to the number of projects undertaken at any given time. Students also 5) anticipate dissenting opinions and resistance to their

activities and plans as a matter of habit, and they note these dissenting opinions in their journals and make decisions based upon them.

Practice in parliamentary procedure is also an aspect of leadership training. Students keep the precedence of motions (Roberts) stapled to their notebooks and employ the rules of parliamentary procedure in class discussions at every level. A parliamentary procedure team, composed of gifted/talented students demonstrates the procedure for clubs in the high school.

5. Multicultural Studies help the student to understand what makes an Indian an Indian or a Yankee a Yankee. The Association of Supervisors of Curriculum Development (ASCD) regards multicultural education as a concept based on strength of diversity, human rights, social justice, and alternative life choices for all people. The Association considers multicultural education as mandatory for quality education. The heart of multicultural education "pertains to the interactional dimensions of human behavior and the development of effective skills to facilitate such functioning." The student is encouraged "to develop social skills that will enable movement among and cooperation with other cultural communities and groups."

Multicultures and their parameters are diverse, numerous, and unique in America. In addition to language, the parameters include ethics and values, play (or leisure), myths, health, pecking order, and many many others. There are thirteen distinct cultures in Louisiana, and students are able to discuss all of these, particularly those around Natchitoches. (The recent addition of the Vietnamese and the Cubans has probably increased the number of distinct cultures here.)

Students examine books, newspaper and magazine articles for evidence of sex, racial, and ethnic bias. They search history books for records or incidences of bias, and they examine bias in themselves and try to understand that bias itself is a cultural phenomenon. Students learn to joke about their ethnic and racial backgrounds in order to desensitize themselves to racial or ethnic slurs. Students seek and share music, books, articles that are distinctively of one cultural point of view and discover for themselves the parameters of such cultures. Some students want to dramatize these cultures and write original myths and skits for other students..

6. Multi-sensory Perception is another name for an old concept-- learning through images, words that appeal to the senses. G. H. Bower, 1972; Cooper and Shepard, 1973; Paivio, 1971; and Richardson, 1969 have argued that mental imagery is one of the primary ways to retain data in the memory. Students who concoct mental images for concrete words tend to recall about 1.5 to 2 times more paired associates than students who form no mental images. A word that is paired or imaged has the advantage of having "two redundant copies of the memory trace laid down." This redundancy of imaged concrete words prolongs the memory trace. It remains long after the initial, verbal trace has disappeared.

At all levels, students choose concrete over abstract words in their written work; they learn that communication is improved because semantic misunderstandings often disappear when concrete images are used. Students are presented new concepts using multi-sensory approaches. Students use media and audio-visual material that appeals to all senses, when they present their reports-in full awareness that in so doing they facilitate

for their peers longer retention of the information they present. Students practice distinguishing between concrete and abstract words and explore semantics.

In all classes students increase their imaginative skills and powers of observation in order to improve their memories. They engage in phonic training (after they have learned the phonetic alphabet) in order to develop their auditory memories, and they write messages entirely in phonetics. Students write poetry or essays based on their interpretations of sounds they hear and what these sounds suggest. They also concoct ridiculous mental images for things or numbers they wish to remember in order to shorten their study time and increase their retention span.

Lessons for training the visual memory are found in literature anthologies under imagery. The International Phonetic Alphabet, found in speech anthologies, helps to train the auditory memory. Harry Lorayne and Jerry Lucas's book, The Memory Book, has some proven exercises for developing memory through imagery. Multi-sensory approaches to learning are used at all levels in LIFT.

7. Research in LIFT is the logical consequence of a felt problem. It is experimental and original, group or individual, and comparative or survey. It is ideally hypothesis-testing in form. It is original in the areas of retrieval, storage, and dissemination of information and entirely different from research in the regular classroom.

Community and school are the target areas of the research. Solving problems or adding to the body of knowledge about school and community provides the stimulus or motivation for research. Information is retrieved through original surveys, demonstrations, interviews, speeches, field trips and limited library search. Information is stored through

the use of a variety of media--taped audio cassettes, journals, card files, slides, 8 mm. film, charts, graphs, television tape. Information is disseminated in many forms: bulletin boards, film, TV tape, murals, landscaping, puppet shows, dramatic skits, scale models, clay models--just to name a few.

Freedom of choice prevails in choice of topics. Students select their own problem area. They have the option of working alone or working in a group. One of the problem areas suggested was improving the annual Gifted/Talented day program for which LIFI students are responsible. Students (K-12) did not like the menu this past year. A group could have hypothesized that student involvement in selecting the menu and constant feedback to all Gifted/Talented students well in advance of the Gifted/Talented Day performance would improve the evaluations. All students at all levels, could be involved in planning the menu--except for one, which would be the control group and would be excluded from the planning. A table of random numbers could be used to select the control group. Evaluations could be tallied after Gifted/Talented day and hypotheses tested statistically.

Statistical procedures are used on an elementary basis at the option of the students. Some problem areas might not lend themselves to statistical analysis. Students use simple chi square and correlation techniques.

If students do not choose to work on group projects or to become involved in researching community or school problems, they have the option of pursuing special interests, provided that they do so in an hypothesis-testing, original way...and conclude their research with a

product they can share and look upon with pride.

Students are given the possibilities for research at the beginning of the year and are asked to indicate within six weeks their area and their partner or partners. They may wish to do a hypothesis-testing field study of careers in the city or careers and education, or salary and education, or whatever. They may wish to center their research on a political study. The choice is theirs.

Teacher materials used are advanced research texts, such as Kerlinger's or Fox's, and elementary statistics texts. Early in the year students get hands-on experience with all media available for dissemination of material. If they decide to use a medium for which a model is not immediately available, they themselves seek a mentor to demonstrate that particular medium to the entire class.

8. Values Clarification in LIFT is a "new" values clarification designed primarily to give feedback to students so that they can prize their individual, traditional values and choose from among alternative behaviors accordingly. Values clarification is not a theory, but a method of helping students match their behavior to their values.

A value is an enduring belief (relatively enduring) that either guides one's behavior or dictates how one ought to behave. It differs from an attitude, which is part of a value system, for there are infinite attitudes, depending on a given situation, but only limited values. Some of the areas are social, religious, aesthetic, political, theoretical, and economic.

Five steps are used in the values clarification process. Students are encouraged to 1) choose freely, 2) choose from among alternatives, 3) choose after thoughtful consideration of the consequences of each

alternative, 4) prize and cherish their choice, and 5) affirm their choice.

Guided by the criticisms of Stewart, Fraenkel, and Lockwood, which were directed toward Simon and Rath's values clarification of the sixties, the new activities re:identify the individual with his family and society and concentrate not upon answering the question, "Who am I?" but "Who are you?" and "Who are we?" The new values clarification recognizes that different cultures have different value systems and does not attempt to judge these systems; however, it does encourage prizing the values of one's own culture.

Kirschenbaum defined values clarification as an approach that utilizes questions and activities designed to teach valuing processes that help people skillfully apply the valuing processes to value-rich areas in their lives. Examples of units, in this plan that lend themselves to values clarification activities are "Death and Dying" and "Humor." A unit entitled "My Geneology or Heritage" would also lend itself to values clarification activities.

Many sources are available for clarifying values. Values and Write In from Educational Insights have spirit masters that simplify the process. Simon, Howe, and Kirschenbaum's Values Clarification text has several group exercises. The various states have printed guides that are helpful. Nebraska in particular has a guide called Creativity Catalogue that is a goldmine for affective activities.

9. Creative Problem Solving is a major interest of Dr. Alex Osborn, the author of Applied Imagination, who said "... the purpose which runs through and strengthens all other educational purposes--the common thread of education--is the development of the ability to think."

As leaders, LIFT students must have some knowledge of creative problem solving in order to make rational, effective decisions. There are more than fifteen methods, or theories, of creative problem solving, all of which incorporate the stages of the process utilized in LIFT. LIFT uses the model proposed by Osborn and Parnes and incorporates some of Gordon's Synectics model for problem solving. Other methods, while similar in theory, use different semantics.

Solving problems creatively requires skill and practice. One aspect of LIFT is the integration of the basic skills of creative problem-solving throughout any content area. The creative problem-solving process ideally comprises these procedures:

- (1) Fact-finding--problem definition (picking out and pointing up the problem) and preparation (gathering and analyzing pertinent data)
- (2) Idea-finding--idea production (thinking up tentative ideas as possible leads) and idea development (selecting the most likely ideas, adding others, and reprocessing all of these by such means as SCAMPER*)
- (3) Solution-finding--evaluation (verifying the tentative solutions) and adoption (deciding on and implementing the final solution)

Regardless of sequence, every one of these steps calls for deliberate effort and creative imagination.

A key skill in the creative problem solving process is that of brainstorming in group settings or as individuals. Students in LIFT are taught the four rules of brainstorming and given periodic practice in this technique. The rules are as follows:

- (1) Strive for quantity of ideas.
- (2) Free-wheel (think of outlandish ideas, for out of nonsense sometimes comes the ANSWER!)

- (3) Hitch-hike on the ideas of others.
- (4) Defer judgment--accept all ideas.

As an outgrowth of creative problem solving, the students participate in the Future Problem Solving Program, a program of interscholastic team competition. Its goal is to: develop skills in creative problem-solving, using the process stages outlines above; enlarge, enrich, and make more accurate the future images of gifted students; develop skills of teamwork and cooperation; and develop an international sense.

The national Future Problem Solving Program is sponsored by the Nebraska Department of Education, the University of Nebraska, and the Nebraska Association for Gifted Children. The program was conceived by Dr. E. Paul Torrance, a noted authority and researcher in the field of creativity.

Some sources to use for further study of creative problem solving are Alex Osborn's Applied Imagination and Paul Torrance's The Search for Satori and Creativity. Also helpful are two publications by Parnes, Noller, and Biondi, Guide to Creative Action and Creative Actionbook.

*SCAMPER is an acronym for a technique used in creative problem solving to further develop ideas resulting from brainstorming sessions. One asks himself, "Which ideas can be

- (1) Substituted for other ideas?
- (2) Combined?
- (3) Adapted to new ideas?
- (4) Modified, magnified, minified?
- (5) Put to other uses?
- (6) Eliminated?

(7) Reversed, rearranged?"

Dimension 3--Product

Problem-solving is something that can be taught; however, few if any instruments have been developed for measuring the success of the experience, the product. Even so, there is agreement that the gifted adult product in the LIFT model should have these skills and should use them. Thus the LIFT product, the gifted adult, is expected to be able to apply the steps of problem solving to all areas in his life: social, personal, professional, civic, and so forth.

The affective domain is stressed in LIFT in the hope that the gifted-adult product will have developed social acuity and will actively participate in his community. If the gifted-adult products do not wish to exert themselves as leaders, they at least will, through LIFT experiences, be able to share leadership roles and be able to identify leadership qualities in those whom they elect to lead them.

SUBJECT: Synectics (Creative Problem Solving) PROGRAM: LIFT (High School)

GOALS:

1. Provide opportunities for students to apply their creative thinking talents.
2. Provide students experiences in multi-sensory learning
3. Provide students experiences in a different type of creative problem solving technique
4. Provide students critical thinking experiences (withholding judgment) (tentative judgment)

OBJECTIVES:

1. Given slide projector presentation and discussion, student will differentiate between symbol and sign (Comprehension)
2. Given practice in making connections, students will begin to make connections between their interpretation or response to stimuli and their personal experiences and also between the context in which the stimuli are presented. (Application and Analysis)
3. Given the opportunity to do so, students will modify their original signs or symbols to give greater depth or meaning to their messages (tentative truths) (Synthesis) and (Evaluation)
4. Given the opportunity, students will discuss the film presentation (slides) and view the slide presentation in order to be able to answer the questions on the board. (Knowledge and Analysis)
5. Given handouts and examples, students will write original similes. (Synthesis)
6. Given practice, students will make one far-out analogy and explain their analogies to partners (see pp. 16-19 and 22-24 in STRANGE AND FAMILIAR) (Application and Synthesis)
7. Given clues and reinforcement, students will use inquiry to define synectics (Application & Analysis)

MATERIALS NEEDED:

Gordon, W. J. J. Strange and Familiar. Cambridge, Mass: SES Association (a student workbook)
Twelker, Paul A. and Kent Layden, HUMANUS, Del Mar: SIMILE II, 1973.
ACT, GRE, OR SAT practice tests for analogies
AV Kit: Language, Signs and Symbols: How Man Communicates, The Center for the Humanities
Slide Projector and Cassette Tape Recorder
Flag of the United States (small--removed from its pole)
An empty box that has been wrapped for mailing
Address labels
Blindfold

PROCEDURES:

1. Warm up with a fun game first.

2. Write two parallel lines on the board. "Can you alter these lines and change them into meaningful signs and/or symbols (T, + = or an arrow). Let students go to board. Ask them about experiences they used to do this, why people agree upon meanings for signs and symbols, if there is only one interpretation of the signs or symbols, and what purposes they serve.
3. Blindfold one student--have him examine the American flag in order to identify it. He cannot. Ask him why he could not. Through skillful maneuvering and questioning, he should respond that the flag had been taken OUT OF CONTEXT. If he had been presented it on a pole, or if there had been flags around the room, he might have identified it.
4. Ask students to make a list of universal symbols and signs at the board. These might come from law, religion, politics, transportation, death, medicine, biology, love. Relate the conventions of signs and symbols to the conventions of grammar.. whole purpose is communication. Distinguish between signs and symbols
5. Show the wrapped box and pass out address labels. Tell students that the box is theirs; they are sending it to someone and have to make a label. They are to use some sign or symbol (NO WORDS) to indicate what is in the package and also to whom they are sending it.
6. Have a student set up slide projector and tape player as teacher writes focus questions on the board. What are the tasks which signs perform? (transmit messages) What were some of the earliest visual images? What two cultures used signs and visual images for language? What are examples of words as signs used today? What are some uses of signs in this lesson?
7. Show Part II of Slide A/V, Frames No. 1 to Frame No. 33
8. Now make revisions in your address labels. What have you revised? Discuss questions posed about slide presentation
9. STRANGE AND FAMILIAR--We have been doing synectics all period. Can you guess what synectics means? Turn to page 16 individually complete exercises pp. 16-19. Grade and discuss and then complete pp. 22-24 and discuss.
10. Original similes if time permits--use handouts

DURATION:

3 hours

EVALUATION:

Student participation is sufficient for evaluation. Contributions and products plus original similes measure participation. If the students have used the inquiry process to deduce what synectics means, and do indeed deduce the meaning, the lesson can be deemed a success.

SUBJECT: Creative Problem-Solving .

PROGRAM: LIFT

GOALS:

1. The students will become aware of the vital importance of creative effort.
2. The students will learn the skills and application of the creative problem-solving process.

OBJECTIVES:

1. To apply creative effort in all phases of living; business, professions, in scientific and artistic pursuits. (Bloom)
2. To be motivated to utilize creative potential. (Torrance)
3. The students will develop an attitude of self-confidence in their ability to be deliberately creative. (Torrance)
4. The students will have heightened sensitivity to the problems that surround them - and develop an attitude of "constructive discontent" toward situations as they exist in their lives. (Bloom and Torrance)
5. The students will show open-mindedness toward the ideas of others. (Bloom and Torrance)
6. The students will exhibit improve abilities in creativity-particularly improvement in ability to produce quality ideas and original ideas for the solution of problems. (Bloom and Torrance)

MATERIALS NEEDED:

Creative Actionbook
 Guide to Creative Action By: Parnes, Noller & Biondi published by Scribner
 Various visual and non-visual stimuli
 APPLIED IMAGINATION by Osborne

PROCEDURES:

This unit is a good basic unit to start the year. The kids can learn to apply the five processes to their own personal problems. Here are the five processes:

1. Fact-Finding-Critical thinking skills are utilized here
2. Problem-Finding-Breakdown the problem for more effective handling
3. Idea-Finding-Brainstorming alternative solutions
4. Solution-Finding-Establishing evaluative criteria
5. Acceptance-Finding-Looking for ways to implement the solutions.

In conjunction with this process, the four aspects of creativity according Torrance will be explained and utilized by the students. These aspects and 1) Fluency 2) Flexibility 3) Originality 4) Elaboration.

DURATION: Varies.

EVALUATION:

Teacher observation and group self-evaluation.

SUBJECT: Introduction To Logic

PROGRAM Gifted/Talented--LIFT

GOALS:

1. Provide opportunities for students to improve their logical thinking processes.
2. Provide opportunities for students to criticize their logical thinking processes.
3. Improve students' vocabulary of critical-thinking terms
4. Add to students' experience with critical thinkers in history.

OBJECTIVES:

1. Given practice, exercises, and immediate reinforcement, students will be able to differentiate between deductive and inductive logic. (application)
2. Given questions to test validity of inductive logic processes, students will accept or reject evidence based on inductive criteria. (Analysis, criteria reference)
3. Given definitions and examples, students will be able to define terms and write sentences using these logical terms in an acceptable manner. (synthesis)
4. Given opportunity to go to the library and to hear guest speakers, students will report on Aristotle, Plato, Euclid, and other thinkers in history and demonstrate and discuss their theories of logic before the class or teacher. (psychomotor, cognitive, synthesis)
5. Given WFF N PROOF and MIND BENDERS, students will complete at least one mind bender per week and engage in WFF N PROOF at least once per week. (analysis)

MATERIALS NEEDED:

Harnadek, Anita, Critical Thinking, Troy Michigan; Midwest publications, 1976.
 WFF N PROOF Game
 Harnadek, Anita, Mind Benders, Troy, Michigan: Midwest Publications, 1978
 Fixx, James, SOLVE IT, New York: Fawcett Popular Library, 1978 (Paperback)
 Opaque projector
 Tape recorder
 Papers
 Pencils
 3 x 5 cards

PROCEDURES:

1. Students will identify syllogisms and test major and minor premises and conclusions of given syllogisms to test validity.
2. Students will write and test their own syllogisms.
3. Students will question guest speakers who will be invited to

- share their knowledge of thinkers in history
4. Students will go to library to research material for reports.
 5. Students will refer to the fact-finding step of Creative Problem Solving and apply the tests of inductive logic to their facts in a creative problem solving exercise using Bloom's cognitive domain (of application) with consciousness.
 6. Students will keep small notebooks of vocabulary words and write sentences using these terms correctly. These words should also be placed on 3 x 5 cards.
 7. Students will be engaged in groups to solve situation problems (See Solve It)

DURATION: Varies.

EVALUATION:

Student and teacher evaluation
Performance contracts to be written by students and teacher.

SUBJECT Evaluating HumorPROGRAM Gifted/Talented High School

LIFT

GOALS:

1. Provide opportunities for students to increase their repertoire of humorous forms and situations so that they can recall these and use them as models for writing comedy.
2. Provide opportunities and models of appreciation for students to include humor in their value system and to prize humor.
3. Provide opportunities for students to identify and differentiate between types of humor.
Bloom--Affective and Psychomotor
INTRODUCE: Students will interview one another to see what makes them laugh.

OBJECTIVES:

1. Given models, practice, exercises, students will identify humor by type. (application)
2. Given experience in identifying humor, students will bring three humorous poems or articles, or editorials to class and tell why they are humorous. (analysis)
3. Given models of humorous myths, students will work in groups and produce a myth that is set in Natchitoches, using at least five elements of humor. (synthesis)
4. Given criteria for judging good humor in myth, students will evaluate the various group's myths and judge which is the best myth. (evaluation)
5. Given models of humor in political cartoons, students will bring political cartoons for peers to create captions, and students will create captions for cartoons provided by teacher. (Torrance)
6. Given a film reference (Charley Chaplain or Bud Abbot or Lou Costello) or assigned to watch a situation comedy on TV, students will report to class the humorous techniques used. (analysis)
7. Given some criteria for judging humor in situation comedy, students will cite other criteria and then judge the best situation comedy reported on by other students. (Criterion-evaluation)
8. Given experience in situation comedy, students will write situations for other students to draw and then to roll play these comic situations. (affective)
9. Given examples of caricatures, students will draw caricatures of themselves for other students to identify. (psychomotor)
10. Given demonstration of clown makeup and costumes, students will come to school as clowns, one day. (vote on best) (cognitive)

MATERIALS NEEDED:

Pencil, paper

WRITE IN spirit masters; No. 2352, Vol. 3 Educational Insights.
Illustrated by Darryle Dene Purcell (1977; Educational Insights;
20435 S. Tillman Ave, Carson, CA 90746)

Cartoons, political and funny, from newspapers
 Films on Mark Twain; records of humorists;
 Humor notebook. All references on humor; maybe get Justin Wilson
 to visit.

PROCEDURES:

1. Introduce lesson with students interviewing one another to see what makes each person laugh.
2. Play a record of the laughing woman.
3. Show film of Charley Chaplain or refer to TV program
4. Let students decide what is funny and supply terms for their observations--cite examples in literature and films.
5. Students will keep small notebook of jokes and funnies.
6. Students will write jokes and funny situations.
7. Bring political cartoons, caricatures.
8. Read Mark Twain, Gullivers Travels (unabridged) The Nun's Priest Tale (Canterbury Tales)--other Canterbury Tales, depending on sophistication of students.
9. Use inquiry process in writing original myths set in Natchitoches (group)
10. Study clowns; get churches to explain clown ministry...
11. Arrange for mentors to visit--especially makeup and clown costumes.
 Arrange with school authorities for "clown day" or permission for students to dress as clowns.
12. Arrange with Justin Wilson to visit students when he's in Natchitoches to visit his family..Ask him to explain humor as he sees it.

DURATION:

Two to four weeks.

EVALUATION:

1. Record the laughter in the room every day or get a laugh meter.
2. Use student evaluation at the beginning and at the end of the unit.
3. Teacher evaluation through conversation.

SUBJECT: Propaganda

PROGRAM Gifted/Talented--LIFT

GOALS:

1. Students will be given experiences that will enable them to judge visual and auditory material for ethical rhetoric and propaganda techniques.
2. Students will be given experiences enabling them to discuss the essential elements of semantics.
3. Students will be able to recognize and use a variety of propaganda techniques.
4. Students will be able to produce their own TV commercials, given audio-video equipment and materials.

OBJECTIVES:

1. Given various exercises, and models, students will differentiate between abstract-concrete imagery. (Application)
2. Given sufficient exercises and models, students will write sentences having connotative and denotative imagery underlined and differentiated. (Synthesis)
3. Given assistance in writing criteria for judging, students will judge TV commercials for propaganda techniques. (Evaluation)
4. Given political cartoons having examples of innuendos, students will evaluate these cartoons for inferences that the creator would like for the reader to draw. (analysis and evaluation)
5. Given samples of good and bad rhetoric and propaganda, students will judge for adherence to ethical standards, that have been determined by students. (analysis and evaluation)
6. Given opportunity, students will listen to TV, radio, or tapes, and be able to write the concrete imagery they hear and to identify which sense is appealed to. (application & analysis)
7. Given construction paper, art colors, paste, etc., students will create their own political cartoons, and use details that cause the viewer to draw inferences that are not based on factual presentations given. (synthesis)

MATERIALS NEEDED:

Miller, Joan, and John Ross. SEMANTICS (Concept Media), Costa Mesa, California
 PROPAGANDA GAME
 RHETORIC KIT, SVE Chicago
 Harnadek, Anita, Critical Thinking
 Thermal ditto masters, ditto paper
 TV camera and equipment (video tape)
 Paper, pencil
 Opaque projector
 Art material, scissors, colors, etc., paste

SUBJECT PROPAGANDA PROGRAM Gifted/Talented

PROCEDURES:

1. Use Semantics kit to introduce the unit.
2. Ask students to begin collecting political cartoons.
3. Ask students to write their reaction to the room they are in.
(Look for examples of concrete and abstract descriptions.)
Ask students to extend their descriptions to concrete descriptions after discussion.
4. Check TV schedule for speeches or commercials: check editorials in the newspaper. (Make copies with thermal masters)
5. Use all materials listed: semantics and critical thinking for exercises in imagery, semantics, and propaganda.
6. Students watch TV commercials at home; critique them in class and judge for uses of propaganda, imagery.
7. Students in groups make lists of acceptable propaganda techniques and make a chart for evaluating propaganda and commercials. Base these on commercials viewed on TV.
8. Students will create (artistically) propaganda (graphic) media and explain their individual creations to the class.

DURATION:

Four to six weeks.

EVALUATION:

Evaluation will be based upon percent adherence to objectives, students being evaluated on their creativity and application; when examples from TV are asked for, student contributions will be evaluated on quality as well as quantity.

SUBJECT Parliamentary Procedure PROGRAM Gifted/Talented LIFT

GOALS:

1. Provide experiences for students to become parliamentarians so that they can demonstrate parliamentary procedure for clubs and for clubs in lower grades.
2. Provide experiences for students to become parliamentarians so they can assume positions of leadership in their high school role and also in their adult roles.

OBJECTIVES:

(NOTE: In speech, all three domains of BLOOM are applicable; only COGNITIVE will be cited)

1. Given the order of precedence of motions, students will demonstrate this knowledge in the disposition of four given motions, by participating in a group situation. (application)
2. Given the motions that are undebatable, that require a second, and that require two-thirds majority vote, students will demonstrate the acquisition of this knowledge by disposing of four motions in a team situation. (application)
3. Given demonstrations of acceptable language for making a motion, students will use the models given. (application)
4. Given four mock motions, students will demonstrate group problem-solving methods to handle the problems given and follow parliamentary law at the same time in the disposition of these motions, reflecting adjustment in previous minutes to fit the situation. (evaluation)
5. Given a list of motions that permit the student to interrupt a speaker, students will demonstrate this knowledge. (application)
6. Given the three ways to amend a motion, and to amend an amendment, students will demonstrate all three in three different situations. (Application)
7. Given the justification for parliamentary procedure, students will value parliamentary procedure as a system to insure majority rule, preserve minority rights, and facilitate orderly discussion. (affective)

MATERIALS NEEDED:

Transportation to visit civic organizations to view parliamentary procedure in action.
 Films and Film strips on Parliamentary Procedure, plus projectors
 Opaque procedure to demonstrate precedence of motions.
 Overhead projector to list problem situations and motions called for
 Tape recorder
 Clock to time
 Notebooks for secretary's minutes
 Roberts' Rules of Order

Speech Book
8 x 5 cards
Teacher notes

PROCEDURES:

1. Introduce lesson by bringing in newspaper or having fake newspaper ad written in. NATCHITOCHES HIGH SCHOOL WINS PARLIAMENTARY LAW CONTEST--FIRST PLACE
2. Use opaque projector to have students list on index cards the five types of motions in order of precedence. Note types of motions (categories)
3. Give students quiz to determine which shall continue to be parliamentarians. Only those students who
4. Time the demonstrations
5. Discuss time and cost as considerations or criteria for discussing all or most all motions.
6. Make up sets of motions for other teams to dispose of. Let students judge other teams. Continue mock problems for as long as necessary.
7. Have contest for several teams (five-man) to see which is best team (using criteria)--teacher-made problems will be used by the teams.
8. Teacher should also grade groups who are judging to see if they are alert enough to catch the infractions of parliamentary procedure. Reward immediately with praise.
9. Take students to all parliamentary demonstrations possible.

DURATION:

Two to four weeks.

EVALUATION:

Hopefully, some members will be FBLA students or will be wanting to attend SPEECH RALLY to demonstrate their skills. This would be one form of evaluation.

Teacher evaluation of performance would be another.

Increase in the number of invitations to demonstrate their parliamentary skills would be another form of evaluation.

PARLIAMENTARY PROCEDURE COVERS ALL THREE DOMAINS IN BLOOM'S TAXONOMY

SUBJECT Collecting Oral Narratives (Folklore) PROGRAM LIFT

GOALS:

1. To collect on tape representative samples of oral narratives from the dominant ethnic groups.
2. To explore the ways in which these narratives preserve specific attributes of each ethnic group.

OBJECTIVES:

The learner will:

1. study the genre of the ethnic folk narrative. (Comprehension, application)
2. practice interviewing skills, (application)
3. tape, document, and edit the interviews and stories. (application) analysis, synthesis)
4. write news articles about the project. (synthesis)
5. use resource people to make the tapes broadcast quality. (synthesis)

PROCEDURES:

1. Students will be instructed by resource person (local folklorist) and given background information and data with emphasis on interviewing techniques and the nature of oral narrative.
2. Then students will collect the representative oral narratives on tape, using on-site interviews and studio interviews.
3. To culminate the unit, the students will compile, edit, and synthesize the data to prepare a series of radio broadcasts.
4. There will be a student director. The Gifted/Talented teacher will serve as advisor.

MATERIALS NEEDED:

Books: The Study of American Folklore
American Folklore
Down in the Holler: A Gallery of Ozark Folk Speech
American Negro Folk Tales
French Folk Tales from Louisiana

Phone, cassette recorders, cassette tapes, pens, writing paper.

DURATION:

EVALUATION:

No formal evaluation is deemed necessary, although the students will assess their personal growth and involvement throughout the unit via verbal interaction.

SUBJECT: Death and Dying

PROGRAM L I F T

GOALS:

1. To explore cultural aspects of death and dying.
2. To face the inevitability of mortality.

OBJECTIVES:

1. The learner will discuss openly his feelings about death. (Analysis)
2. The learner will view and respond to films, filmstrips, and other A-V media showing cultural trends for dealing with death. (Knowledge, comprehension, analysis)
3. The learner will learn through teacher lecture or mentor presentation, the psychological stages of dying as experienced by the terminally ill. (Knowledge, comprehension)
4. The learner will explore the grief process through resource persons such as counselors or ministers, and through reading. (Comprehension)
5. The learner will simulate a death in the family in order to plan a funeral via hands-on experience and interviews. (Analysis, synthesis)
6. The learner will use Spoon River Anthology to incorporate poetry into his understanding of the meaning of life. (Comprehension, analysis, synthesis, evaluation)
7. The learner will write his own eulogy and epitaph, as well as the eulogies and epitaphs of others in his group. (Synthesis, fluency, elaboration, or ginality)
8. The learner will explore a cemetery to draw conclusions about cultural practices in dealing with death. (Evaluation, values)

PROCEDURES:

1. Students will be instructed by the teacher or resource person(s) regarding cultural aspects of death and dying, the grief process, psychological stages of the dying, and alternatives to burial.
2. Then the students will do research to determine the cost, procedure, and responsibility involved in planning a funeral. The students will work in pairs or groups, and will actually go "into the field" to do primary research. They will interview funeral directors, clergymen, insurance companies, etc., to determine a realistic funeral.
3. A seminar-type discussion and/or presentations by students will enable the students to share their findings.
4. In order to explore the after-death experience, students will read Spoon River Anthology and other poems on the theme of death and dying.
5. Students will use their creative-writing skills to express their feelings in poetry. They will write eulogies and epitaphs.
6. A field trip through a cemetery and group discussions will culminate the activities.

MATERIALS NEEDED:

Books on Death and Dying by Kubler-Ross
Spoon-River Anthology